



NOW THEN.

ROBBIE PORTER. SOCIAL ENTERPRISE. SAM AMIDON.
A MAGAZINE FOR SHEFFIELD. ISSUE 69. FREE.



NOW THEN

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EDITORIAL.

My, my. Our final magazine of the year. And we had so much more to say...

We're really pleased to include the art of Scottish illustrator Robbie Porter this month, alongside some fantastic articles on benefits reforms, the economic recovery and social enterprise, plus an exclusive snapshot of our online poetry resource for this year's Lyric Festival in the Word Life section and an interview with the phenomenal folk musician Sam Amidon. Online you will find an interview with local violin loop extraordinaire Sieben, a review of Chuck Palahniuk at Off The Shelf Festival, additional music reviews and more.

I know it's easy to order all of your Christmas presents on Amazon, but aside from their shamelessly unethical tax dodging antics, you will be better able to find unique gifts for friends and family in the shops of local traders. Small businesses are selling some of the best products you can get your hands on and they really rely on your support at this time of the year. Use this month as an opportunity to check out the things that are right under your nose and you will be pleasantly surprised by what you find.

We'll be online only next month, so keep an eye out, and then back in print in February.

SAM.
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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Evolutionprint



[illegible]

This month I write about someone you may have met. Clearly intelligent, his first career was in management and later he had a lucrative small business. But things got complicated, his partner decided to quit and the business was wound up last year. That's how it happened that I regularly bought The Big Issue from him. We often chatted, until one week when he smilingly told me that things were looking up. There was a flat available. He'd soon have that longed-for accommodation.

Harsh but rigorous? If only. The instruction to attend one of these programmes came while he was already on a so-called training course with guaranteed employment. It took two hours in the benefits office to sort out the confusion. Then it happened again. He describes the 30-hour course as a box-ticking exercise. It was actually less than 17 hours. An 'icebreaker' discussion on sexuality got out of hand and had to be stopped. Modules included designing a poster for or against cannabis. The only written work was the trainer writing on a whiteboard and ordering students to copy it. 'Evidence' of health and safety training was photographing students disposing of plasters in bins. The accreditation didn't arrive. After making a complaint about the poor quality he was criticised. The promised employment vanished, described as a 'misunderstanding'.

The Department for Work and Pensions pays lip service to its responsibility to understand and tackle the root causes of poverty rather than its symptoms, but the new regime is one which works by shaming those on benefits. This reflects the fever-pitch name-calling in newspapers like *The Sun*, and the views of Work and Pensions head Iain Duncan Smith. Anti-Workfare blogger Yamazaki Agamben points out that the DWP uses shame as a form of psychological violence. Such coercive discipline is used in schools, prisons and at work. It was used to justify the eugenic fantasies of the early 20th century and the Victorian poor houses before that.

Handing huge contracts to corporations already bloated on taxpayers money does create employment, but not necessarily in the stated way. Advisors are loaded with superhuman targets and countless caseloads. Alan White, Professor of Public Policy at the University of Bristol, recently called it a "toxic mixture of policy by soundbite, twisted statistics and a spurious belief in the efficacy of the private sector ... a programme that is going to fail a whole generation".

If you are affected by these issues you are not alone. Get in touch with Sheffield Anti Cuts Alliance or Sheffield Disabled People Against the Cuts and read blogs like [Refuted](#), [AntiWorkfare](#) and [WeAreSpartacus](#). Report your experiences before 10th January to the DWP consultation linked below. Something's wrong here. They need to be told what it's like.

sheffieldanticuts.wordpress.com
dpac.uk.net
refuted.org.uk
wearespartacus.org.uk
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GREEN BELT.

**WE NEED MORE ROOM.
JASON LEMAN.**

There's a baby boom and we need more room. It's time to build more houses. Parents and grandparents and kids all in one house again. It's time to build more houses. The housing ladder is being pulled up – 99% mortgages and no-one can get on. It's time to build more houses.

Build more houses everywhere. Build more houses on brownfields and greenfields. Squeeze them in. Eighty houses per hectare, all mini-detached and micro-semis, tiny gardens and box rooms. Sheffield has 1,500 people per kilometre. If we were a country we'd be somewhere between Malta and Bahrain. We're greener than either of those though, with our parks and trees and wildflower patches. We've got the lush Peak District on our doorstep. Fifteen minutes from ultra urban to sheep bleating. For the moment.

The guidance for new housing developments is currently chugging through the council machine. After developers complained about requirements for green space the Council has agreed to cut any requirement for green space in developments under four hectares. That's a development around the size of four Bramall Lanes with no shared green space or wildflowers or trees. Just tiny gardens and whatever people decide to do with them. There isn't even a guarantee for schemes over that size. The issue is profit. It takes around £160,000 to build a house. That's a big chunk of money. The developers don't want to add in buying and landscaping a bit of land which can't be sold on.

So no lush garden city here, even though shared green spaces reduce pollution and alleviate depression and anxiety, particularly in children. In our rush for houses we risk losing green spaces that we can enjoy every day, that are part of our lives. We risk being left with wildflower reserves and tree museums, accessible only by a commute out of the city.

If housing developments are to be made more pleasant then the whole thing will need more room. Sheffield has a fair few former factory sites that could be used, but there are arguments about whether there are enough brownfield sites to meet the need for housing. The consultation on the Council's plans stated that "beyond the short term, the planning strategy does need to be revisited more radically ... including options for the Green Belt". The Government is also getting in on the act. If Councils don't allow "proposals for significant development in the Green Belt", for example because of local opposition, then ministers have new powers to force development through.

Sheffield has been growing for a long time, of course. In the 19th century housing exploded outwards across green fields and farms, only slowing in the last few decades when we realised how important it was for cities to have green lungs. The ability to leave the grey streets where I live and soon be running across green fields is something I'll jealously guard. If the Council suggests taking my Green Belt I'll point to the other side of the city and shout "there". But 'not in my back yard' isn't a long-term solution.

If we have to build on the Green Belt, perhaps we should make sure it is not the same grey streets and cramped boxes. Yet wherever we nibble at the Green Belt we risk destroying some more of what supports the whole Earth. Once dug over, you won't get an ecosystem back by sowing seeds and shoving in a few newts. Unfortunately the alternative to throwing up ever more houses in the city doesn't seem very appealing either. It would be nice to bring a bit of Green Belt into our city. Divide side streets into two with mini-parks in the middle. Create wildflower fields, orchards and allotments where satanic steelworks once stood. Being surrounded by living things has psychological benefits, health benefits, environmental benefits. It's just good.

So we might need to think about why we need so many houses at all. We like having babies, but babies grow into adults who will need a home. We like not starving or being beaten up, but where people suffer poverty and conflict they come looking for a safer place. By the end of the century the UK will have somewhere between 60 million people, where we are now, and 110 million people. If we like having places to escape from the city, then we need to talk about where our babies will live when they grow up. If we like quiet fields bordered by whispering trees, then we need to talk about how to reduce poverty and conflict elsewhere. If we like a green and pleasant land, then we need to make choices.

We each currently have 3,800 square metres of the UK apiece, a bit over half the pitch at Bramall Lane. How much would you like to live on? How much do you want for running free?

**Growth of urbanisation in Sheffield since 1400 - sytimescapes.org.uk
Campaign for Rural England - cpre.org.uk
Details of future planning consultations are listed at sheffield.gov.uk**

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RECOVERY.

TURNING THE CORNER.
 JON MAIDEN.

Our economy is not “turning the corner”. We are not on the “road to recovery”. We are certainly not on a “path to prosperity”. After three years of stagnation, the Coalition is in a boastful mood as growth gradually returns to our economy. But let’s look at what is really happening.

EMPLOYMENT.

More than five years after the recession began, there are still 2.5m people unemployed and 6m underemployed. In fact, unemployment is still higher today than when the Coalition took office in 2010. Of the new jobs being created, 9 out of 10 pay below a living wage and more than 1m people now have a zero hours contract. Real wages are 9% lower than their 2007 level with 4.8m people – 20% of all workers – now earning less than a living wage, up from 3.4m in 2009. More than 1m young people remain not in education, employment or training. Meanwhile, our working rights are being systematically eroded as employers have greater powers than ever to fire at will and cuts to legal aid funding make it harder to challenge these decisions.

GROWTH.

Our economy is currently smaller than it was in 2006 and the so-called recovery is officially the slowest in over 100 years. In fact, it has been calculated that GDP would be 3% higher today without the effects of ‘austerity’. Of the modest growth that we are experiencing, 77% is coming from the services sector, with only 13% from industry and 8% from construction. The vast majority of this services growth is provided by the very same finance sector whose speculation caused the global economic meltdown. UK business investment, a key driver of any sustainable recovery, is now 159th lowest in the world, just behind Mali.

DEBT.

Far from reducing national debt, total government debt is on course to overtake GDP in 2015 and ‘austerity’ has barely reduced the deficit at all (£118bn in 2011 to £115bn in 2012). The Coalition has borrowed more in three years than Labour did in 13. Total personal debt has now reached a record high of £1.4 trillion. That’s £54,000 per household. More than 8m households, a quarter of the total in Britain, have no savings at all. Almost half of families in the poorest tenth of the population spend more than a quarter of their income on debt repayments and 3.9m families do not have enough savings to cover their rent or mortgage for more than a month. Last year, 34,000 houses were repossessed and more than 5,000 people were made homeless. The Help to Buy scheme is ploughing yet more debt finance into the economy and creating another artificial house price bubble.

POVERTY.

About 1 in 10 children are eating less than half the calories recommended for their age and 500,000 people are using food banks. Their use has tripled in the past 12 months alone. The Red Cross is also now delivering emergency food aid for the first time in 70 years. In the UK. In 2013. We are experiencing the return of absolute poverty in the UK on a large scale for the first time since the War.

Now consider that the majority of public spending cuts, which fall hardest on the poorest, have still not been implemented. The Tories have recently pledged that ‘austerity’ will become permanent if they remain in government. Meanwhile, Britain’s 1,000 richest people have made gains of £155bn in the past three years.

The aim of this article is not just to paint a bleak picture of the future of our nation, but to highlight the fact that if we accept this is the path we must take then we are actively choosing this bleak future. But there is another path we can take. We can choose a road to recovery based on equality, wellbeing and sustainability, not inequality, overconsumption and debt.

Even if we experience a period of strong GDP growth, this is not an accurate measure of the prosperity of our nation. GDP values the volume of guns and bombs we produce, the number of locks we need on our doors and the amount of pollution in the air. GDP fails to value the health of our nation, the quality of our education or the strength of our communities. Meanwhile our planet is quickly running out of the resources needed to produce the ‘stuff’ on which growth depends. Our pursuit of perpetual GDP growth is not sustainable or desirable. It is destroying our planet whilst failing to improve the lives of the vast majority of citizens.

Instead of accepting this as our only option, we need to change direction. We need to move our economy away from one which is solely dependent on growth and towards one which values the things that really matter to people, like health, happiness, equality and meaningful employment. Our mainstream politicians are not likely to facilitate this transition. But we, individually and collectively, have the power to do this ourselves. We can choose not to spend money we don’t have on things we don’t need. We can choose to spend locally and ethically on the essential things we do need. We can choose to work less, consume less and spend more time with friends and family. We can choose to protect our community and environment and not support those who don’t. We can choose.

neweconomics.org/publications/entry/surviving-austerity
falseeconomy.org.uk/blog/austerity-isnt-working-but-osborne-will-extend-it





SOCIAL ENTERPRISE.

SOCIAL BUSINESS, COMMUNITY AND CAPITALISM FOR GOOD.
ANDREA BURNS.

I had the pleasure of spending some time with education hacker Jonathan Soma of the Brooklyn Brainery in New York City a few weeks ago. I was there to talk about what makes a successful community-led social enterprise. The Brainery is run on a DIY, "if you can teach it, we can host it" model which acts as a networking service to connect makers, teachers and super hobbyists to people who want to learn new skills.

Taking the non-traditional route, the business is run from their wonderful shop front space, half classroom and half social salon, far removed from the formal learning centres of the local college. This is a familiar trend. As DIY creative, community-led and hackspace models become more popular we see evolving iterations of the concept, each one taking a unique approach to servicing their local marketplace and particular field of interest. But for me the most interesting thing to come out of our conversations was uncovering the different nuances in the language that describes the social sector, both here and in the US.

Social entrepreneurship in the UK is still broadly associated with charity, philanthropy and 'giving', whether it's financial contribution or voluntary time. Talking to my Brooklyn counterpart there seems to be a much more developed culture of accepting social business in profit-making terms in NYC. This reinforced my belief that we need a much more open and adaptive framework to talk about social enterprise and social impact if we are to capture the true essence of the great work that is happening across the UK on a small business and community level.

The traditional model of aid donation and compassionate giving, while still entirely valid and needed for NGOs and charities, doesn't really capture the realities of the new co-operative social business landscape. Where socially focused service and product development projects may have once been commissioned by the public sector and funded organisations, new models see creative and enterprising people expanding the sector to encompass a much broader definition of social and community enterprise.

These new social entrepreneurs are developing innovative combinations of ecologically sound, problem solving, high impact products and services for a market of environmentally, socially and community aware consumers, most of whom see charity giving as separate from the positive choice they are making every time they spend some of their pay cheque. Much like the founders of the Brooklyn Brainery, who spotted a need for a marketable and affordable space for adult hobbyist education, they have successfully exploited gaps in the market by approaching their ideas like a traditional business. For Jonathan Soma, this has enabled him to create value for both the customer and the business, feeding into a robust model which sees the Brainery continue to provide a valuable service to their community.

It is important to recognise the need for every business to make money, regardless of their social ambition or problem solving vision. If it cannot do that, it's not a business; it is more akin to a charity. When said like that it sounds simple, but this is where social business ideas fall down,

in thinking that social and community aims mean a piecemeal existence of grants and funding subsidies, that things like profit are the concern of 'real' businesses that generate money but not social impact.

That's not to say that a little support along the way isn't helpful. Small businesses need all the help they can get, especially if they are carving out new markets like many social entrepreneurs. But the true mark of a successful social enterprise is that through delivering its social objective it can sustain itself, and when it does make additional profit it's put back into the business to fuel even more social impact. Thankfully the new savvy social entrepreneur feels comfortable partnering their social aims with the needs of running a business, like paying the staff, allocating marketing budgets and factoring in sales costs.

More interesting, though, is the new savvy consumer who understands this concept and wants to be part of the movement, as evidenced by the lightning quick uptake of social enterprise crowdfunding campaigns and the rise of member owned co-operatives. Websites like Sponsume.com have proven there is an appetite for community-customer investment in businesses that mirror the values of those individuals as well as providing products and services to them directly.

For me the most exciting thing of all is the degree of choice this now offers us – this natural broadening of the term 'social enterprise' to mean exactly what it needs to mean for the community it's serving. We are entering a very proactive and interactive phase for social business. Online communities have become galvanised to make real world ideas happen and hyper local businesses can build successful organisations in their own community and share that knowledge with a neighbourhood 3,000 miles away.

To return to my opening assertion, it seems there is a mismatch between many people's perceptions of social enterprise and what's actually happening. People I encounter every day who are from outside the sector see social enterprise as a second-rate business platform, a freeloading model for donations and grants, delivering services and products that are for the few and not for them.

It's clear there needs to be a shift in thinking about this burgeoning and pioneering sector. The really positive thing is that through community engagement, savvy shopping and micro investment into social enterprise, we are already making it happen. In doing so we can be a positive force to define and shape social impact, and ultimately be confident of the value we add and receive in return from a sustainable social enterprise.

For more information about ROCO, the creative business co-op, visit theroco.org or email andrea@theroco.org



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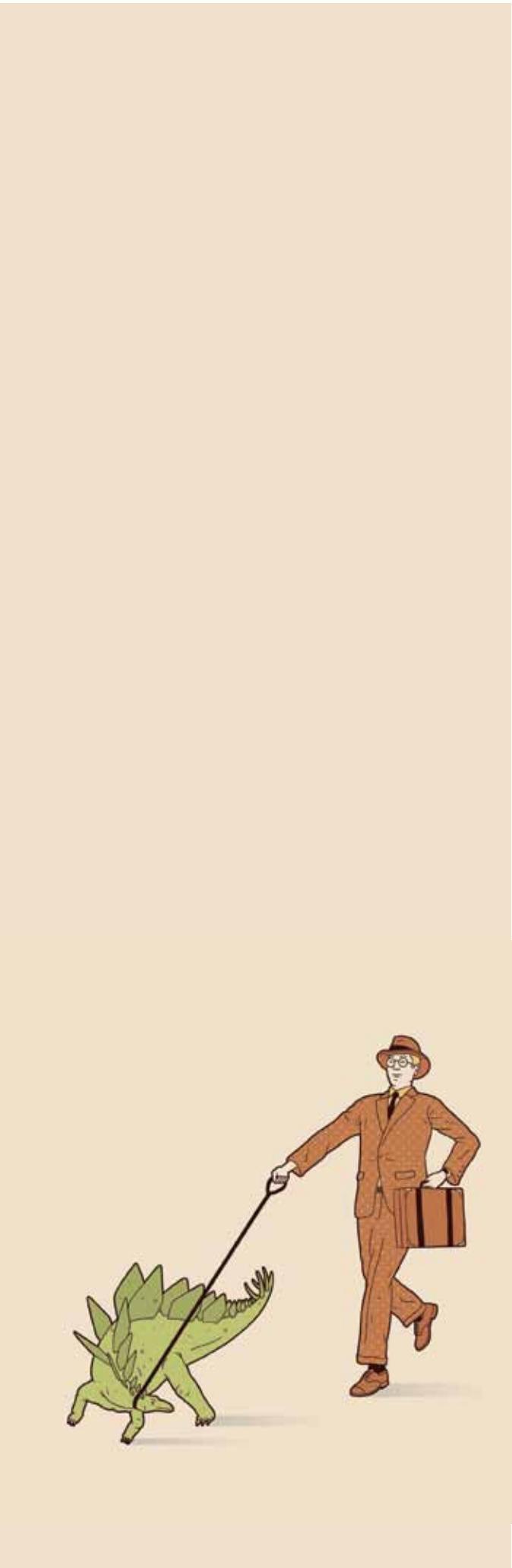
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FOOD.

CHRISTMAS MEATS. JAMES LOCK.

With the festive period closing in and the pressure of present buying looming large, we can always take solace in high-quality, homely food. In adulthood the fairytale magic of Christmas may be harder to conjure up, but the simple pleasure of feasting on turkey and pigs in blankets never wears thin.

A purveyor of some of the finest meats in Sheffield, Roneys on Sharrow Vale Road is a genuine institution. Founded in 1936, it has since become well known for its legendary hot pork sandwiches and hog roast catering business. Stocking the famous Kelly Bronze free range turkeys in the run-up to the big day, as well as some of the most amazing sausages and pies you'll ever sample, Roneys provides quality, affordable and locally sourced meat for the masses. We spoke to proprietor Craig Bell about all things meaty.

What dish makes Christmas for you?

Christmas just wouldn't be Christmas without a bit of turkey and all the trimmings, from them pigs in blankets to stuffing balls, followed with a great big bowl of Christmas pudding and custard. Then later, after all has settled, I'll sneak the Christmas cake out with a wedge of Wensleydale and cranberries.

What are your most popular items at Roneys and which do you think are most overlooked?

Our most popular items are our range of sausages, including the likes of asparagus and stilton, alongside our free range pork. Meats that are largely overlooked by the public tend to be old fashioned cuts like oxtail, which can be absolutely gorgeous with the right recipe and when cooked for a sufficiently long time.

What's your favourite meal?

My favourite meal would have to be roasted lamb chops with mixed veg and mashed potatoes.

Who's your local food hero?

Ryan from the Pasta Bar [on Sharrow Vale Road], who's always happy to help me knock a dish out, and of course Christian and Danny from J H Mann Fishmongers.

What should people look for when buying meat?

I always advise people to be wary of meat that looks too fresh, too brightly coloured. I would always look to purchase meat which has a mature, aged look to it. It's worth trying to find out where the meat is sourced from as well, as often the type of supplier will be indicative of the quality of the meat.

How do you source your meat?

A large proportion of our meat comes from R B Elliott's out towards Chesterfield. The carbon footprint is light and local and the quality is fantastic. They take great care to ensure their meat has a good amount of fat on it, which of course is essential to providing flavour when cooking.

What do you like most about being a butcher?

The people, I think. Interactions with the team and members of the public. Managing the shop these days often means that I get less chance to do actual butchery, which is something I miss. Having said that I do enjoy working at the hog roast catering events we do, chatting to people as we serve up massive sarnies of pork, apple, crackling and stuffing.

What's your top Christmas cooking tip?

Cook your turkey breast side down to stop it drying out.



TURKEY AND STILTON PIE.

SERVES 4.
RECIPE BY CRAIG BELL.

- 50g butter
- 1tbsp rapeseed oil
- 1 medium onion, peeled & chopped
- 250g chestnut mushrooms, sliced
- 400g leftover roast turkey
- 2 garlic cloves, peeled and crushed
- 2 sprigs of fresh thyme
- 1tbsp brandy
- 100ml turkey or chicken stock
- 150ml double cream
- 120g stilton, crumbled
- 375g pack ready rolled puff pastry
- 1 egg, beaten
- Salt & pepper

Preheat your oven to 180°C. Heat the rapeseed oil in a large frying pan, add the onion and mushrooms and cook over a low heat for 2-3 minutes until soft. Stir in the cooked turkey, garlic and thyme and cook for a further three minutes. Pour over the brandy and allow to bubble for a minute, then add the stock and cream and warm through gently. Remove from the heat, stir in the stilton and season with sea salt and black pepper.

Divide the turkey mixture between four individual pie dishes. Unroll the pastry and cut into four lids, slightly larger than the individual pie dishes. Wet the rim of the dishes with water. Lay the pastry circles over the top and press to the rim firmly. Make a small slit with a knife to allow the steam to escape. Brush with beaten egg, place on a baking tray and cook for 20 minutes until golden brown.

SALMON PARCELS.

SERVES 2.
RECIPE BY CHRISTINE SIMMONITE.

- 2 salmon fillets
- 1 fresh chilli
- 2 garlic cloves
- White wine
- Salt & pepper

To serve:
Grilled asparagus, or
Fresh salad

Place the salmon fillets on a large piece of kitchen foil. Crush the garlic and rub into the fish. Cut the chilli into thin strips and sprinkle over the top, adding a dash of white wine and salt and pepper to taste.

Gather the foil over the salmon to make a parcel, leaving a small hole in the top. Bake in moderate oven (170-180°C) for 15 minutes or until the flesh is opaque but still soft. Serve with grilled asparagus or flaked over a salad.

Cooking by Freddie Bates.
Photo by Sara Hill.

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WORD LIFE.

COLLATED BY JOE KRISS.

Earlier this year we had the pleasure of recording interviews and performances of poets involved in the University of Sheffield's Lyric Festival. We've created an online poetry resource featuring Simon Armitage, Helen Mort, Lavinia Greenlaw, Paul Farley and Jacob Polley. This month we thought we'd give you a taster of what's online. Go to lyriconlinesheffield.com for the full interviews, as well as readings from each poet.



LAVINIA GREENLAW.

What started you writing and who were the first writers who really grabbed your attention?

I think the most important poets to me were the poets I discovered for myself, rather than the ones I discovered at school, so it was the Americans and Europeans – [George] Herbert, Robert Lowell, Elizabeth Bishop. In those times, America felt very far away indeed. I felt like I was reading a different language written by different people in a different world. I always wrote as a child, and then when I was a teenager I wrote these deep, angsty, melodramatic poems, which have all gone into a deep, dark hole. I began to understand that the poem has very little to do with the poet in the end, that I thought there was more to do with writing than simply 'spillage'.



HELEN MORT.

When writing about a subject, do you try and harness your personal connection to it or look for a level of distance?

I think you need both definitely. You can't write about something if you're too close to it. I've always been a believer that to get close to the poetic truth of something you might have to lie, or it's necessary to diverge from the real world truth. I think it's more interesting to say you can be true to an experience by telling it from a slant. You need to know why you're writing about something, why it matters. I think it was Ted Hughes who said you need to work out the things in your life you'd die to be parted from – not just the things you read in the papers that are a passing curiosity, but what's a deep part of your life. That investment in the poem is really important.

The best example for me is a poem about the miners' strike. It took me a while to work out why I needed to write that poem, rather than other people who might be more qualified. It took a while to realise I wasn't just writing about Orgreave but other places I'd been, especially living in Cambridge – that juxtaposition of two different worlds and that idea or feeling like you were a traitor from where you originally came from. So that's personal but I also needed some abstraction too, and looked at it through the lens of a film called **The Battle of Orgreave**.



SIMON ARMITAGE.

What are you working on at the moment?

In 2014 I'm publishing a new Selected Poems. The old collection is about 10-12 years old now. I thought it was time to reassess what had gone on and regroup before the next phase.

The book after that will be called **The Unaccompanied**. As the title suggests it's about going solo, solitude, distance, existing outside of a mainstream. They look like my early poems. There's a lot of quatrains. From about five yards away they look like a hymn sheet. I sometimes wonder if that was an early model for my work. There's poems about my parents, poems about this part of the world, but that's been a constant really. But the whole book is still taking shape, so it's hard to say too much at the moment.



JACOB POLLEY.

Are you interested in working with poetry in collaboration with other artforms?

It's really interesting when you come in conjunction with another art form. I've been working with a composer. Music and words, and writing something for a voice to be sung, is very different. When a singer says, "I don't understand what this means," you realise you have to do something to the words to make the audience understand it. It makes me take a step back and think about how much clarity is in the piece. When you're writing you want to add as much clarity as possible, and so working with a musician and singers has been really interesting.



PAUL FARLEY.

Do you have any advice for new writers?

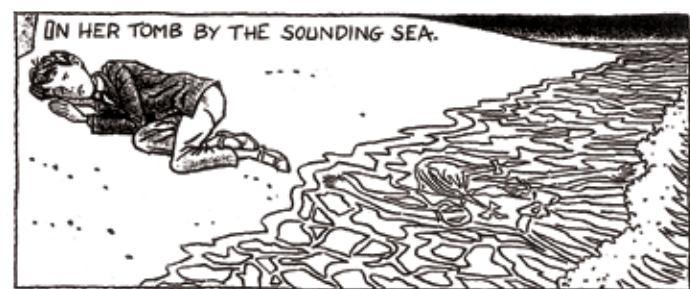
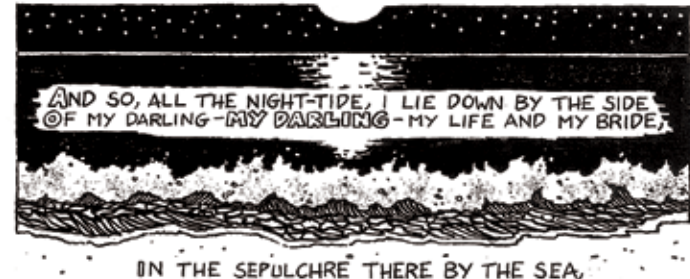
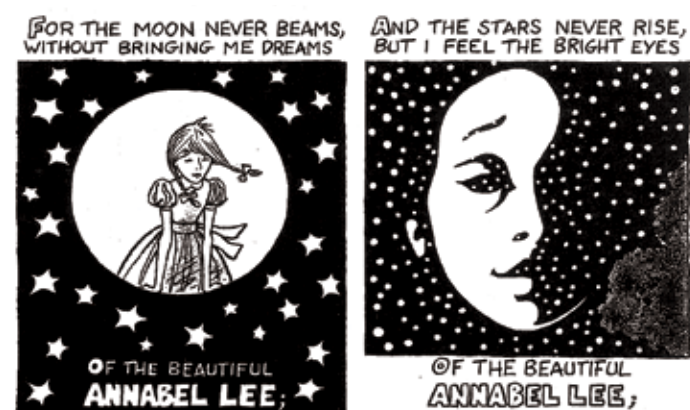
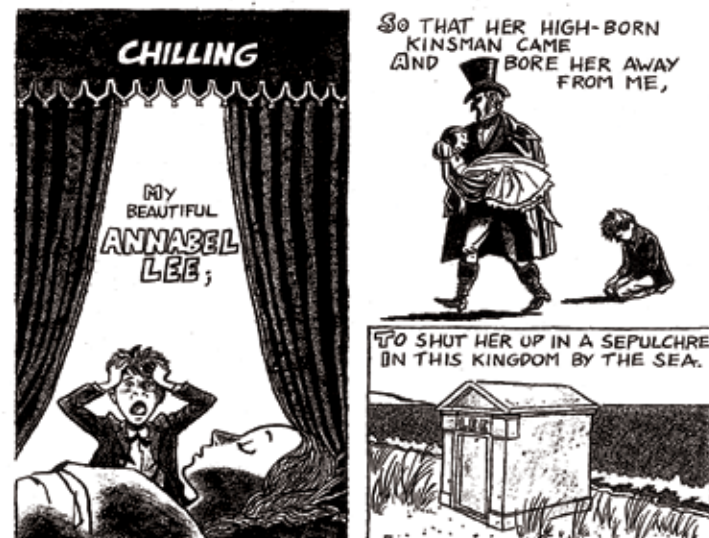
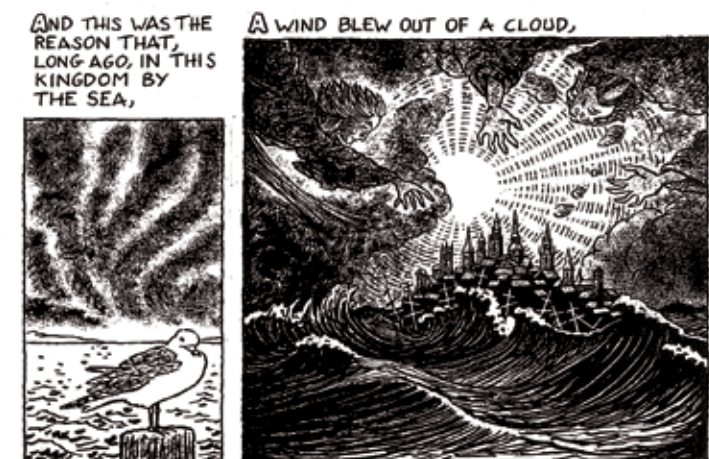
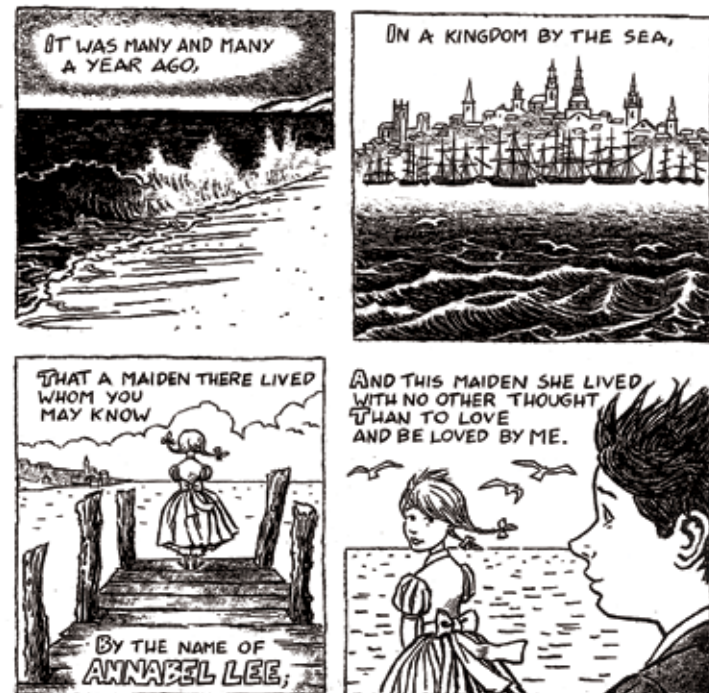
When I get asked this, I try and wonder what I would have said to myself when I was starting out. I mean, it's important to read a lot, and widely, but it's important to fall in love with poetry, or poets, or a kind of poem. That is quite vague, but I think it needs to be. You need that connection, that love affair, and if that doesn't happen then it can feel like you're wading through treacle when you're trying to write. It can feel too much like hard work and you're only going to fall in love by reading a lot, and also by reading out of your comfort zone.

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ANNABEL LEE



DRAWINGS BY
JULIAN PETERS



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Photo by Jon Worth

UKIP TO SPONSOR THE COFFINS OF DEAD SOLDIERS

UKIP is to step up its programme of inappropriate branding by sponsoring the coffins of dead soldiers returning from conflicts abroad.

After deploying UKIP branded wreaths at Remembrance Day services around the country last month, the political party said the subsequent media coverage means the new tactic is definitely working.

A UKIP spokesperson told us, "We want people to really understand what UKIP is all about, and the best way to do that is to shove our logo in their faces when they're feeling incredibly emotional.

"Our entire philosophy relies on people being in a heightened emotional state, but rather than that emotion being 'anger' at something we've blown out of all proportion, now we're focussing on grief.

"Just think, if people are this emotional about soldiers who died 70 years ago, imagine how emotional they'll be about soldiers who died last week. By the time the local elections come round in May we could be on the tip of the tongue of everyone who watches the news."

UKIP Remembrance wreath

Marketing experts have claimed that UKIP are taking the 'no such thing as bad publicity' ideology a little far with their latest stunt.

Brand consultant Simon Williams told us, "Look, I'm all for creative ideas that get you noticed, but even a soulless corporate mercenary like me would draw the line at exploiting the memory of dead soldiers for political gain. It is quite 'in your face'. But then again, if you're the sort of person who looks for subtlety and nuance in your everyday surroundings, then you're probably not going to vote UKIP anyway."

"I'm just surprised they're not adding a sub-heading to the coffins saying 'Foreigners did this'."



COMPUTER-GENERATED RICHARD LITTLEJOHN AVATAR CATCHES MILLIONS OF ONLINE MORONS

In a so-called sting operation, the 'journalist' Richard Littlejohn has been exposed as a computer-generated hoax designed to incite morons into hurling online abuse.

The lifelike 3D avatar was set up by a website called the Daily Mail, a honey-trap designed to snare unsuspecting fuckwits into leaving hate-filled drivel on their comments page.

The Littlejohn entity – a fairly unsophisticated algorithm running on Windows 95 – then generated a series of hate pieces purporting to be actual news stories.

Users who interacted with the Littlejohn avatar were led to believe he was a bona fide journalist operating in the UK, despite the programme being hosted thousands of miles away in the US.

Computer expert Simon Williams, who created Littlejohn, said: "We got the idea from watching Max Headroom. Littlejohn is a kind of joke-free version of Max. We're genuinely surprised the ruse went undetected for so long. We honestly believed the bug which made him keep repeating 'you couldn't make it up' would give us away."

Littlejohn Avatar

Since its inception, more than 100 Britons have been caught trying to pay the computer-generated buffoon to perform acts of hate online. User #Dave1973 left the comment, "Loved the piece yesterday about Muslims not wearing poppies. When are you going to write something about Bulgarian trannies eating swans?"

The IT genius has since come up with a number of different computer-generated characters designed to appeal to different prejudices, including Jan Moir and 'feisty' Melanie Phillips. Williams added, "One of them is a drink-dependent middle-aged woman who hates gays. The other one hates just about everything."



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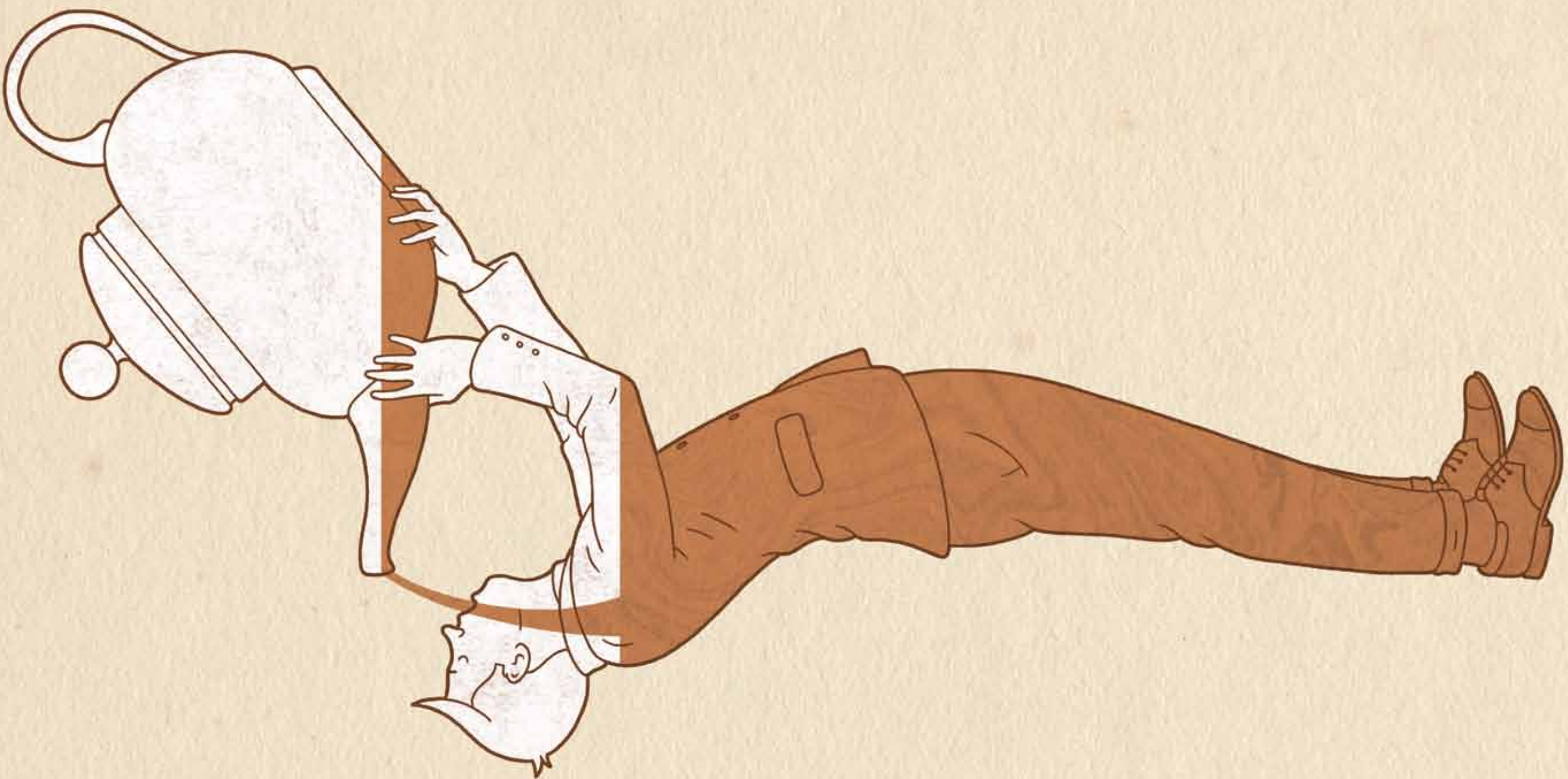
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ROBBIE PORTER.

A DAB HAND.
INTERVIEW BY SAM WALBY.

Robbie Porter is a Scottish illustrator currently based in London. After studying visual communication in Leeds and working for a printmaking studio for a couple of years, he did an MA in Illustration at Camberwell, where he completed his first children's book, **The Librarian's List**. Since then he has been making his way in the world of freelancing.

Robbie's work is witty and eye-catching – two qualities that he has honed through his editorial work for the likes of New York Times, Random House and New Scientist. Certainly it was the sense of humour conveyed in his illustrations that caught our attention when browsing his work for the first time, as well as his immediately identifiable visual style which combines digital work with good old fashioned pen on paper.

Why did you start creating art?

I guess I've always made art. What I wonder is why didn't I stop. I know a lot of people who are incredibly creative and talented but for whatever reason they stopped making things. I think that I'm quite stubborn and that probably helped. I was never the best at drawing but I always wanted to get better. For me that is one of the most driving factors. Loving the process and the environment is one thing, but just wanting to develop is key.

What is your working process? Does everything start from hand-drawn ideas?

For me the starting point is usually the idea. Whether it's a professional project or a personal one I'm interested in communicating something. I usually start with brainstorming and research into themes, then I'll do little rough sketches to get a more solid idea of where the piece is going. From there what I usually do is work from photographs – a mixture of pictures taken by myself and found online or in books. I copy from the pictures in pencil then trace them with a 0.1 pen – I make a lot of mistakes at this point – then scan the inked image into the computer and clean it up in Photoshop. Once it's in the computer I feel a lot safer and find it easier to experiment and add colour, generally finishing the image and making it look professional. I also try to make it look less digital by adding textures I've found over the years.

What inspires you?

My friends mainly, usually by making me jealous.

When I was little I really loved the comics Calvin & Hobbes and Tintin, and although I generally don't make narrative work I do like there to be a hint of a story within my pictures. I also really liked surrealism when I was young. There is something about the weirdness that appeals to kids I think. I still want my art to appeal to children. If kids like something it's probably a good sign.

When I finally figured out what illustration was I geeked out on people like Craig Frazier, Guy Billout, Brendan Monroe, Marco Cibola, Paul Blow and Andrew Rae. Now that I've been doing illustration for a while I kind of look elsewhere for inspiration. I watch a lot of movies and series. I also listen to a lot of music whilst I work. Oh, and podcasts. I listen to a lot of them too – This American Life, The Moth, RadioLab, The Nerdist, WTF.

Humour seems to be important to you as an artist. Do you find yourself drawn to humorous art?

I actually start every day by watching a half-hour comedy show, so maybe that is affecting my work. If the first thing you encounter in the day is an **episode of Arrested Development or Parks and Recreation**

then it probably adds a tone to the day. One of the perks of being your own boss I guess. I also love the artists Maurizio Cattelan and David Shrigley because they poke fun at the art world whilst being in it.

How has your approach to art changed over the years?

I guess it has become more commercial purely because I need to pay the rent. I hope the tone of voice within my work is still my own though. Even if the balance of personal and professional projects is changing I still want it to be obvious that it was made by me.

Are you currently working freelance? Do you find it challenging?

Yeah I am. I've just gone back to freelance work after studying for an MA last year. Freelance is challenging. You're basically running your own business so there is a lot of organisation. You have to do your taxes, not to mention you have to find the work in the first place. It gets easier with time but starting out can be tough and work isn't always regular. It helps to diversify by doing commissions, selling prints and cards, having exhibitions.

I remember not wanting a 'normal' job when I was little because I thought the idea of working 9-5 and getting a few weeks holiday a year was terrifying, but now I work longer hours than most of my friends and I haven't been on a proper holiday for years. I love it though.

Tell us about your children's book.

The book is called The Librarian's List and it's about a librarian who's read all the books in the library and knows all the stories off by heart. But he doesn't have a story of his own, so he makes a list of all the places he wants to go and all the things he wants to see, then sets off on an adventure.

Do you plan to make more?

I'd love to make more. I'm going to look into getting it published and if that goes well I'd like to try it again. The only problem is having the time to do it.

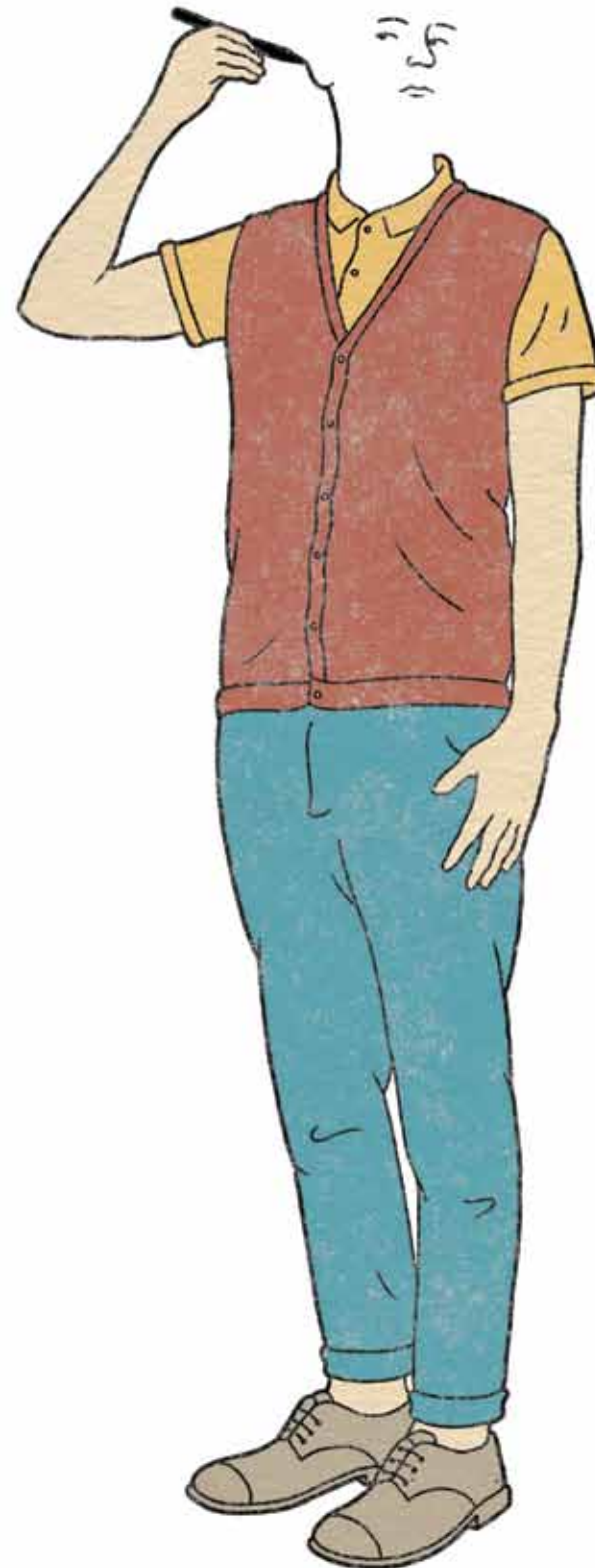
What are you working on at the moment?

An editorial piece for an American university magazine. It's about interviewing techniques. That might not sound like the most fascinating subject, but what I often enjoy – and what illustration is good at – is taking subject matter that can be a bit dry and trying to look at it from a new perspective, to add content and liven it up whilst helping to explain the article.

Good advice you wish you'd been told earlier?

Go on Youtube and watch Ira Glass talk about storytelling. I don't want to try and summarise it because he explains it so well in his utterly charming voice. He's the best.

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Mon 16th: Sam Brooks, Hot Feet, Douglas Francis and Andy Holmes. £5 o.t.d.

Fri 20th: The Hosts Christmas concert; Rock and roll and blues trailing classics and new material from their forthcoming album. £5 adv £6 o.t.d.

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SOUND.

DIY IN SHEFFIELD.
ROB ALDAM.



With perennial talk of falling record sales and the death of guitar music, you would be forgiven for thinking that the UK music scene is in a sorry state. But while big labels desperately search for a new Mumford and Sons to save music, there is one area which is positively flourishing.

With the price and size of music production rapidly shrinking, an increasing number of individuals and collectives are setting up their own labels. Along with a plethora of articles in the music press about how to do so, there is a growing sense of kudos for artists releasing their music through DIY labels.

MJ from the band Hookworms set up Suburban Home Studio in a Victorian mill in Leeds which has proved increasingly popular. Sheffield is blessed with having several highly respected DIY labels, with The Audacious Art Experiment (TAAE) and Tye Die Tapes (TDT) being the most prominent. Between them they have released records by Slowcoaches, Cowtown, Zal, Bos Angeles, Blood Sport, Fawn Spots, Sun Sister, Wooderson and Nope. Singing Knives Records and Common Thread Records are also well renowned, specialising in more niche areas of the market.

The inaugural International Cassette Store Day took place in September in record shops around the world. Following hot on the heels of the resurgence of interest in vinyl, a new generation is beginning to experience the joy of owning a physical recording, rekindling a connection between artists and fans. It affords bands the opportunity to release their music without breaking the bank, and fans to collect releases that by their nature are exclusive and limited in number.

As Ben from TAAE attests, “The prospect of bringing out a release is now a lot less intimidating. Being able to produce merch inexpensively is great news for bands whose goal is to be self-sustaining.”

The cassette tape is a medium that many local bands are embracing, with L’Amour Des Rêves, Pjaro, Blood Sport, Che Ga Zebra and Toucans all releasing EPs on the format, the more personal nature of the medium allowing bands to give a little extra both in terms of artwork and customisation.

The importance of DIY labels to the development of local bands is epitomised by Blood Sport, who released their debut LP **Life in Units** earlier this year. As Nick from the band says, “TAAE put out our first tape, let us use amps when we had none, and generally nurtured us. Tye Die Tapes gave us the second leg up a similar way, recording and releasing our second EP. Through the gigs and the long history of the labels we’ve made most of our contacts for tours and recording, and my friendship group is now 70% made up of people from Grimsby,

TAAE or Tye Die Tapes. When you’re involved in this sort of thing you realise what a small world it is.”

The labels themselves play a key role in the Sheffield music scene, not only organising and collaborating on gig promotion, but also providing a rehearsal and live music space. TAAE, a not-for-profit organisation run by a collective, generally ask for donations on the door but no-one is turned away if they can’t afford it. They have built up a community of people who help to keep the venue running, with everyone mucking in. The one rule DIY spaces employ is that of respect – respect the venue, respect the bands and respect other people. Tireless work goes on behind the scenes. As James From TDT puts it, “Time is the biggest pitfall. Sometimes it feels like there aren’t enough hours in the day to work a full-time job, run a label and put shows on.”

A real sense of community surrounds both spaces, with a multitude of bands and collaborations springing up from friendships made and nurtured there. Not only do they expose people to a vast range of music not present in traditional venues, but they also foster and inspire.

With many major venues disinclined to take risks on less mainstream acts, it has fallen to independent promoters and smaller venues to put on the more interesting and promising bands. Along with TAAE, TDT, Common Thread and Singing Knives, there are a number of independent promoters working hard to bring exciting and innovative bands to Sheffield – the likes of Semi Detached, Small Ideas, Freaky Fuzz, Evil Hoodoo, Macho Music is Stupid and Get Rad.

Sheffield’s DIY spaces play host to an eclectic mix of bands spanning genres including punk, hardcore, garage, indie pop, free jazz, avant-garde and experimental noise. A burgeoning subculture bubbles not far below the surface. As Nick of Blood Sport so eloquently states, “When you’re involved in a ‘DIY’ scene, you’re surrounded by bands and people doing the strangest stuff all the time, and everything is celebrated. You realise it’s not just one trajectory upwards, and that there’s a niche for everything. Experimentation and originality is so cherished as well.”

With the recent Live Music Act allowing small venues to put on live music without a licence, there are new spaces opening up in Sheffield all the time. What epitomises these spaces is a sense of friendliness, community and acceptance. “The lack of bitterness and rivalry makes everything very easy,” says Ben.

Sheffield has had a thriving warehouse scene for a while now, and in the same vein promoters are transforming spaces into live music venues. There’s never been a better time to get involved, whether it be by promoting, attending or supporting the local music scene.

HAYSEED DIXIE.

17TH NOVEMBER.
LEADMILL.
REVIEWER – EDWARD RUSSELL-JOHNSON.

Thirteen years ago a quartet of middle aged men released an album called **A Hillbilly Tribute to AC/DC**, and a new musical genre was born. Fusing the fury of rock and roll with the instrumentation of bluegrass mountain music, Hayseed Dixie created something unique. They created rockgrass.

Before you start thinking they’re a gimmicky, one-trick bucking bronco, take a listen. It’s the standard of musicianship that really sets Hayseed Dixie apart from any other band playing quirky rock covers. Every song has a virtuoso banjo or mandolin solo, or both, and it’s a beautiful thing to hear those instruments being played with the speed and dexterity usually reserved for electric guitars.

The band start off the night with their debut album in full, featuring all the AC/DC classics. There’s nothing derivative about these covers and everything has a uniquely Hayseed feel, from the hoedown fiddle on ‘You Shook Me All Night Long’ to the tolling of ‘Hells Bells’, courtesy of an empty beer bottle and a pair of pliers.

Between songs lead vocalist John Wheeler muses on sex, alcohol and alien anal probes, entertaining the crowd with his impressions of US presidents. In his trademark tie-dye shirt he makes for an unconventional frontman, backed by bandmates sporting trucker caps, cut-off dungarees and impressive facial hair. These boys know they’re stereotypes, and they thrive on it.

The set list features other rock classics from the likes of Queen, Motörhead and Pink Floyd, and there are a few original songs thrown in, including the tender tear-jerker ‘Keeping Your Poop In A Jar’ and the ever-reliable ‘The Merchandise Table Is Right There In The Corner’. It’s clear that Hayseed have a lot of fun doing what they do, but ultimately these originals don’t have the same impact as their covers.

Nonetheless, the fact that a four-piece string band with no drummer can put on such a foot-stomping show is proof of the honest power of Hayseed’s bluegrass roots. Their energy is phenomenal, particularly considering the blistering pace of their playing and the average age of the band. Between the slap and rattle of the acoustic bass and the percussive offbeat strum of the mandolin, the crowd carries on jumping and jigging for two hours.

When you see it in action, there’s nothing ridiculous about combining bluegrass with rock and roll. It’s the most natural thing in the world.

LOW.

16TH NOVEMBER.
QUEENS SOCIAL CLUB.
REVIEWER – PETE MARTIN.

Low was formed in Duluth, Minnesota in 1993 by husband and wife Alan Sparhawk and Mimi Parker. They have released ten studio albums including this year’s **The Invisible Way**, produced by Wilco’s Jeff Tweedy.

Though these albums have been increasingly well received, it is arguably through their live performances that they have made their reputation. With their sparse instrumentation and arrangements allied with a distinct reduction in volume, Low have sometimes fought an uphill battle getting live audiences to listen. Saying this, Sparhawk does have a wilful streak, and at a gig earlier this year they played a 27-minute set comprising a slow, drawn-out version of one song, ‘Do You Know How To Waltz?’ Sparhawk then left the stage with the comment “drone, not drones”. This performance resulted in much polarised commentary. Brave or self indulgent? Radical or audacious?

Tonight there was no problem with audience chatter during the quieter moments, as a mutual respect ensured that you could hear a pin drop. Sparhawk’s guitar was subtle and assured, Parker stood behind a stripped-to-the-bone drum kit a la Moe Tucker of the Velvet Underground, and third member Steve Garrington switched between bass and electric piano, providing understated tone and colour.

Though Sparhawk took the majority of lead vocals, Parker’s voice is one of real beauty, both when harmonising and when singing lead. Her vocal on ‘Holy Ghost’ was plaintive and haunting. The set didn’t just concentrate on the last album and some older gems were given an airing. ‘Dragonfly’ was slow and fragile, topping the album version. But the moment when the planets were perfectly aligned was during an epic rendition of ‘Nothing But Heart’, with the guitar growling and squealing and the twin vocals building to an intense, hypnotic climax.

Side project Retribution Gospel Choir enables Sparhawk to write and play louder, rockier material - check out their three tremendous albums - but I feel his true passion is to mine the seam between desperation and consolation. He has a wicked sense of humour and this manifests itself in his choice of cover versions the band sometimes plays. For the first encore he tried a few bars of John Denver’s ‘Annie’s Song’ (“You fill up my senses...”), but this was swiftly abandoned in favour of a beautiful version of Rihanna’s ‘Stay’. We got a further two encores with Parker’s funereal vocal delivery absolutely mesmerising the crowd.

DUBCENTRAL.

9TH NOVEMBER.
YELLOW ARCH STUDIOS.
REVIEWER – BARNEY HARRIS.

After what seems like something of a hiatus, November saw the Dubcentral crew back in action at Yellow Arch Studios. The organisers weren’t pulling any punches either, boldly booking a line-up featuring the heavyweight Operation Sound System, mic man Ras Daddy Teacha, a live performance from 8-piece Bristol-based Smerins Anti-Social Club and a live PA from Hollie Cook, Horseman and Prince Fatty. As if this wasn’t enough, the delectable Khacha Puri Chai Café filled a second room with sweet smelling chai, delicious bites to eat and a well-chosen smattering of party DJs from Sheffield’s ever-growing pool of talent.

After a dubby introductory warm up courtesy of Operation Sound System, Smerins Anti-Social Club unleashed their patented blend of ‘brass and bass’ (I made that up). Elegant, retro sounding vocals, tub-thumping drums, jazzy light keys and a knees-up brass section makes dancing to Smerins a real no brainer. But will they fade into the abyss of southern party bands pandering to a wide-eyed, pork pie hat wearing crowd of 20-somethings, or will their appeal stand the test of time and take them forward to pastures new? Despite enjoying their show, I’d have to hedge my bets on this one.

Hollie Cook, Horseman and Prince Fatty were next up, representing the style of roots music Dubcentral is well known and well loved for. The infallible combination of groovy, driving bass and sweet vocals interspersed with Horseman’s tuff, chanted lyrics still works a treat. The trio’s cheeky rendition of ODB’s ‘Got Your Money’ was just one of many numbers that set the whole room skanking. The highlight of the night for me.

Fantastic sets in the backroom (big up Greef) meant that, all in all, the Dubcentralites were treated to a raucous session. Credit is due to the organisers and venue staff at the Yellow Arch Studios, a venue which, incidentally, has received a much needed revamp since my last visit. Gone are the days of DIY urinals, claustrophobic corridors and gridlock in the stairwells. It has scrubbed up rather nicely now and rumour has it they’ll be establishing themselves as a fully licensed venue in the near future. That’s great news, because after November’s Dubcentral, I don’t think I’ll be the only one who can’t wait for my next visit.

LISTINGS.

HOSTED BY COOL BEANS.
WELOVECOOLBEANS.COM

Ho. Ho. Hoe. No, we haven’t suddenly developed a case of Dr. Dre Tourette’s. It’s Christmas time! So wrap up tight, throw on some extra woolly y-fronts and prepare for the million excuses to plough your way through various Christmas dinners. We’re here to distract you from eating yourself into an early grave. Merry Christmas, you filthy animals.

MUNGO’S HI FI.
6th December / Secret Warehouse Location / £10 adv.

The Roots team have pulled in a huge name here – Mungo’s Hi Fi are always hugely entertaining. Support from Akid, Will Tee, Deadbeat, Dr Cryptic and Grimaz.

ESMERINE.
7th December / Sheffield Cathedral / £13 adv.

Canadian classical collective interviewed in last month’s mag come to town for a special show at the Cathedral, supported by local acoustic trio Woolly Mammoth. Not to be missed.

SHARROW FESTIVAL XMAS PARTY.
7th December / Yellow Arch Studios / £7 adv.

Preparations for the enormously popular Sharrow Festival are already underway. Why not show your support by hitting up their final fundraiser of 2013? Baghdaddies, Truly Apparent, The Unscene, Mighty Vipers, Man Bites Fridge and Tim “You Heard” Walker are all on the line-up.

DJ SHEPDOG.
13th December / Harley / £3 OTD.

The man behind the popular NICE UP! label and club night, responsible for some of the biggest reggae mash-ups of the last few years. With a mission statement of “righteous party vibes”, Shepdog has earnt a reputation for rocking any dance.

BANANA HILL.
14th December / DLS Basement / £6. adv.

Like bananas? Like hills? Like tropical parties? Then this one certainly ticks all ya boxes. Alexander Nut (Rinse FM, Eglo Records) and Esa (Highlife, Sub Club) are leading the way with this bad boy.

HOT SOLES.
20th December / Plug / £3 adv.

Jet-setting, high-octane rock’n’roll duo Hot Soles are heading to Plug for a rowdy homecoming show. Support not yet confirmed, but to be fair these two put on such a performance that all support immediately becomes redundant.

KID CONVENTIONAL & FRIENDS.
21st December / Sheffield Cathedral / £5 adv.

A unique Christmas triple headline concert featuring David J Roch, See Emily Play and Kid Conventional. Three top local musicians, one incredible venue and a more than reasonable ticket fee – sorted!

NYE @ YELLOW ARCH.
31st December / Yellow Arch Studios / £15-20.

Massive line-up of live music and DJs, featuring YT, Daddy Freddy, K.O.G and the Zongo Brigade, Thirsty Ear DJs and Sequoia Sound System. Roll on 2014.



ABE.

HEAVE HO EP.
ITCHY PIG RECORDS.

REVIEWER – ROWAN BLAIR COLVER.

Having made a short film under the same name, Abe realigned their physical bodies during the recent summer months to create what is an astonishingly proficient EP. Five stand-out tracks make up the **Heave Ho** EP, which I believe will really make its mark on Sheffield’s electronic music scene. Having been separated for most of the year due to other commitments, they combined their efforts as soon as possible and began to record.

It’s always great to hear original sounds and Abe are packed full of them. Although appealing to honoured elements of popular music, they have their own flow, feel and direction. I also appreciate the time spent on mixing and mastering, because I know that on smaller releases these things can be patchy. In this case, every sound is clear, clean and well placed.

The first track ‘Step Out’ is moody and temperamental. Waves of sound wallow over piercing strings, swelling with bassy thudding in time to a strangely alluring tempo. After a crescendo of feeling, all goes quiet until ‘Wink Wink’. To me this song feels like the sun coming out after a short but dramatic shower. Summery riffs and keys carry uplifting vocal melodies exploring questions about what we really need in life. It’s a lovely, slightly 80s sounding tune with some punchy interludes.

Next up is ‘Dark & Sweet’, which reminds me of the good bits of Phil Collins’ Genesis with its catchy, snare-driven beats. Another well-delivered vocal explores some soulful notes and some great harmonising chants. The pace slows to wavy chords accompanied by some pretty inward facing lyrics for ‘Yelp!’. Last up is the groovy pop of ‘You Are Me’, which smashes in with some brass then fades to a chill. A great EP that is worthy of my collection.



HONEYFEET.

IT’S A GOOD THING I LOVE YOU.
DEBT RECORDS.

REVIEWER – OWEN HEWSON.

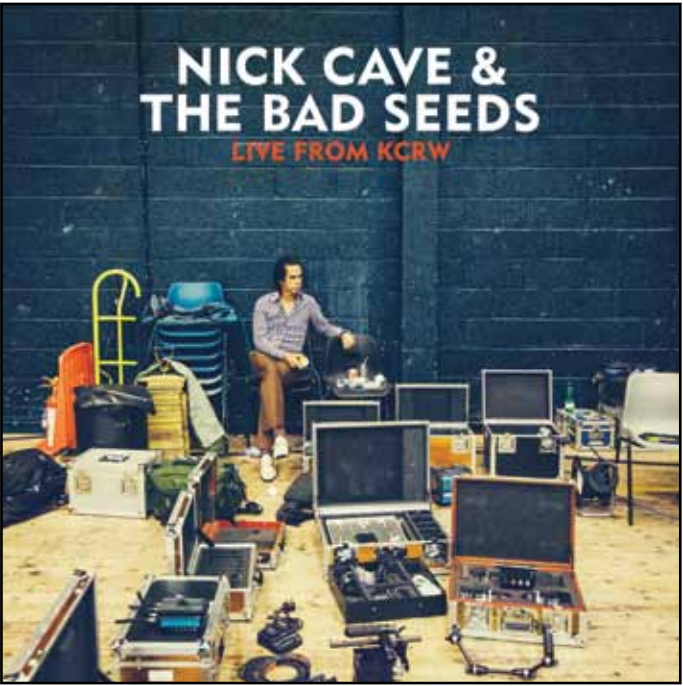
In a quantum leap forward from the lo-fi **Little Boat** EP, Honeyfeet’s long-awaited debut album is a darkly atmospheric work full of textural colour and ambience. **It’s a Good Thing I Love You** draws on the familiar Honeyfeet elements of blues, jazz and folk, anchored around Rioghnach Connolly’s captivating jazz blues vocals, all carefully refracted through a production filter of trippy, experimental studio effects. The result is a bewitching soundworld, full of languid beauty and dreamy sensuality.

On ‘All I Know’, a loping three-note bassline sets the mood before the flute and guitar introduce a catchy minor key hook. Connolly’s vocals ruminate, full of bluesy anguish and soulful inflection. The feeling of weary lethargy is heightened with the trip hop tinged echo delays, bassy gurglings and glassy handclaps.

‘Shadow’ is a ghostly blues number coloured with distorted harmonica and deep glissandos from the horns. The effect is eerily surreal, like you’ve entered a strange dream sequence from a David Lynch film. In ‘Rolling Around’, the band alternates between the breezy harmonica-led theme and a waltzing guitar melody, looping endlessly with a Radiohead-like restlessness. On ‘Harlequin’, the only instrumental of the album, the band breaks out with a pleasing mix of mournful Ethio jazz modes and Latin rhythm, with open spaces for solos. With its sexy, bluesy swagger, ‘Buried My Husband’ could be a forgotten soundtrack to a Bond film.

The album closes with something rather special. At almost eight minutes in length, ‘Gather Me’ luxuriates in a deep,owntempo groove of which The Cinematic Orchestra would be proud. Connolly’s vocals are exquisitely nuanced, full of soulful fragility and grace. The same falling chord sequence which opens the album then draws things to a close, the band subsiding into an exhausted jazzy dissonance.

For years Honeyfeet were one of those special bands you might come across by chance and rave about for weeks. But on record there just hasn’t been anything to really capture their sound until now. With help from the likes of John Ellis and Paddy Steer, one of Manchester’s best kept secrets have finally released a record which truly does them justice.



NICK CAVE & THE BAD SEEDS.

LIVE FROM KCRW.
BAD SEEDS LTD.

REVIEWER – ROBERT PEGG.

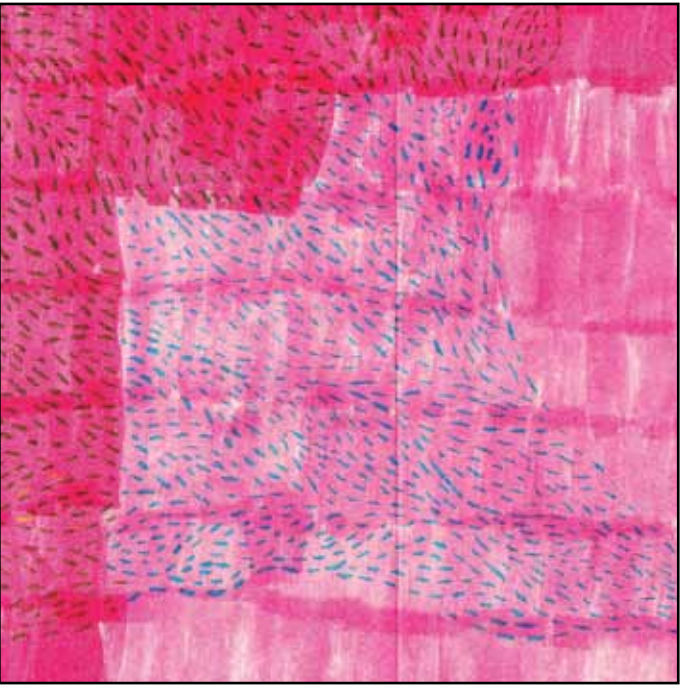
Nick Cave has long held the mantle as the dark poet of the underbelly of rock, and as such any new release is anticipated not just as an event, but as another glimpse into the murky soul of one of the finest lyricists of our age. This live session, a carefully curated balance of dark and light, is Cave’s fourth official live album, featuring a stripped-down Bad Seeds line-up performing four songs from the most recent album, **Push the Sky Away**, and half a dozen from the back catalogue.

Opening with tentative guitar chords before building into a rumbling contemplation on mass, matter and the birth of love is ‘Higgs Boson Blues’. Citing Hannah Montana doing the African Savannah while invoking the original rock and roll soul-selling legend Robert Johnson shows Cave has not lost his ability for an ambiguous lyric. ‘Far From Me’, the second track taken from **The Boatman’s Call**, is the most beautifully worded cautionary tale of a former lover since Dylan’s ‘Positively Fourth St’.

A third of the way into the album comes ‘Mercy Seat’. Expecting all the unrepentant ferocity from Cave’s condemned man, it comes as a sublime surprise to see the anger and defiance of the original album version replaced by a plaintive death cell prisoner in what is for me the highlight of this release. While you’re still musing on the regretful memoir of a murderer, the gorgeous trinity of ‘And No More Shall We Part’, ‘Wide Lovely Eyes’ and ‘Mermaids’ follows.

The set closes with ‘Jack The Ripper’, which doesn’t quite seem to sit right. Personally, I would have welcomed ‘Into My Arms’, which is apparently only available if you buy the vinyl version as well – an intensely annoying record label policy that becomes no less annoying the more it’s used as a marketing tool to shift more units.

Inscribed inside Nick Cave - The Complete Song Lyrics 1978-2001 is the biblical quote: “.....And I only am escaped to tell thee.” His faith constantly tested by God as the just man in an unjust world, Job has everything he holds dear stripped away from him and survives only to tell his cautionary tale. Or, from the Book of Cave and the aforementioned ‘Far From Me’: “In a world where everybody fucks everybody else over.” **Live at KCRW** is a collection of cautionary tales told by a just man in an unjust world.



TOUCANS.

WELCOME TO LOVERS HOUSE EP.
LOOSEHAIR.

REVIEWER – THOMAS LEBIODA.

Adam Humphrey from Sheffield is the mind and crafty hand of psyche-minimalist project Toucans. **Welcome To Lovers House** features three songs, each one based on a different snapshot of a quirky handmade loop in combination with an out-of-tune guitar – certainly not out of tune because its player can’t tune a guitar, but rather because he loves a good coincidental pitch. Behold, the title track is built on a cranky loop that sounds like a bowed electric guitar and comes across like a trip to late 60s psych America. A reference to legends like The Electric Prunes or The Paupers would be apt if Adam had recorded this track with more of a rock backing band.

‘I Swear to God You Will See My Ghost’ seemingly wears Syd Barrett’s Madcap as it starts, but then guitar, bass drum, tambourine and slap-back echo accompany a vocal a la The Curtains. This two-and-a-half minute piece also sounds very 60s, but this time a little less whimsical in favour of a good melody – crookedly sung, of course. There is a certain melancholy and sincerity on this EP. The sparse instrumentation leaves enough room to hear the reverb trail off. The layered vocals ricochet along within a narrow bandwidth.

And ever too soon here comes the concluding track, ‘Oh, Sordid Bones’, by far my personal favourite piece in this short assortment – contemporary anti-folk in the spirit of far off-commerce stuff like Kurt Weisman or Asa Irons rather than tripping down memory lane like the first two tracks. With this epilogue the Toucans cassette EP made it into my liking as it courageously chokes on a dissonant last chord.

One might call into question whether a ten-minute tape of home recorded material should be reviewed. Personally I think it should happen more often.

SAM AMIDON.

BRIGHT SUNNY SOUTH.
INTERVIEW BY SAM WALBY.

In recent years, ‘folk’ music has begun to gain more attention in mainstream media, but with every new, chart-friendly iteration it seems to become more diluted, more distanced from its foundations. While ‘folk’ originally meant traditional songs passed down orally, in the 60s it came to mean contemporary songs written in a traditional style, often carrying a broad socio-political message. Not long after it came to mean almost any song played on an acoustic guitar.

Sam Amidon, born in Brattleboro, Vermont is truly a 21st century folk musician, breathing new life into old songs with modern arrangements, re-written melodies and a unique vocal delivery. Adapting mainly Appalachian and Irish folk, his music is both adventurous and restrained, as showcased on his newest album, **Bright Sunny South**, named after a heartbreaking song about a young man leaving his family to fight in the Civil War, and its predecessors **All Is Well** and **I See The Sign**, released by Icelandic collective Bedroom Community in 2008 and 2010 respectively. Sam’s approach is both traditional and fiercely forward-thinking, and his story is fascinating.

What has brought you to this point as a musician?

I was sitting in music class in seventh grade, age 12 I guess, and my friend Alex was sitting next to me. Suddenly he looked at me and said, “Jimi Hendrix is the greatest guitar player ever.” This was very helpful information for me, because he said it with such certainty. And then when I went to listen to Jimi Hendrix and his music, I found that it was true.

When I was 16 I was at a folk music camp in upstate New York and I was working on my fiddle playing. One of my favorite fiddle players was a local musician named Sue Sternberg. She played at a quiet volume but with incredibly powerful rhythmic drive. We were talking and somebody mentioned a fiddler named Tommy Peoples. I said, “Who’s that?” and Sue said, “You’ve never heard Tommy Peoples? You must listen to him.” In that moment, just hearing his name, I had a premonition. I knew exactly what his playing would sound like and how it would affect me. I went down to the little CD shop and bought his album **High Part of the Road**, took it back to my tent and lay down to listen to it, and sure enough, it changed my life.

Then when I was 23 years old, I went to hear a free jazz saxophone player, singer and songwriter named Arthur Doyle. He played a 15-minute long solo set at Tonic in New York City - saxophone, recorder, mumbling and singing. It changed my life again.

What drew you to the guitar as a main instrument for composing?

My main instrument is still the fiddle, second after that the banjo. I’m not a very good guitar player but it is the most useful instrument for composing and singing over and also I enjoy playing it because I am still learning how, so each concert is like practicing.

These days most people think of the acoustic guitar as being the key instrument in folk music, but I imagine it wasn’t a big part of your musical upbringing.

Very minimal, primarily as an accompanying instrument for Irish or Appalachian fiddle tunes. But not as a dominant instrument at all. “Folk music” in the sense of “acoustic singer songwriter music” was the one genre that I really hated growing up. It wasn’t until recently that I understood what was great about Joni Mitchell, Bob Dylan, Neil Young. And even then I am less excited by their songwriting and more by their guitar playing, band leading, improvising and personal intensity.

What you do is quite unusual for a singer-songwriter these days, but actually strikes me as more ‘folky’ than writing material that is entirely your own. Is it often a case of matching up music you’ve written to lyrics that fit?

That is more or less it. I just love to sing, but I’m not that interested in songwriting. Also most of my favorite musicians didn’t really write that

much of their own music – Tommy Peoples, Miles Davis, Dock Boggs, Bonnie Raitt – but were more focused on just playing music in a way that was deep and personal to them, regardless of where the songs originally came from.

Are you consciously trying to strike a balance between straight covers and re-written material when you put an album together?

I don’t worry too much about how much I’m changing the music of the song – just whether it seems to fit me. But of course I do enjoy composing little guitar parts and messing around with things musically, so the more radically reworked process happens more often than a straighter rendition.

Do you have a process for exploring possible source material, or are they mostly songs you’ve learnt from other people, songs you’ve grown up with and so on?

I am not really an expert in folk songs and I have just a few favorite folk singers – my parents, Bessie Jones, Dock Boggs, Jeff Davis, Lucy Simpson – so I tend to steal from them repeatedly.

The new record has much more of a live sound. How did the recording process differ from your last two records?

I wanted to make an album that had a bit more raw sound. That is why I hired Jerry Boys. I loved the way he recorded Martin Carthy in the 1970s and Ali Farka Toure and Toumani Diabete in the 2000s. Unadorned documentation.

How did Jerry’s approach differ from other producers you’ve worked with?

“Producer” can mean a million different things these days. This album didn’t really have a producer. I was the producer in the sense that I was making all the decisions about how things should unfold, who was going to be involved, and the shape of the album as a whole. Thomas Bartlett was the producer in the sense that many of the songs were developed collaboratively with him and he was extremely active in an arrangement sense on many crucial tracks. Jerry Boys was the producer in the sense that he recorded and mixed the whole record, frequently gave feedback on how things were progressing in the studio, and was the only person other than me who was involved in the recording process from start to finish.

Without Nico Muhly doing arrangements like on your last two records, did you find yourself taking on new roles during recording?

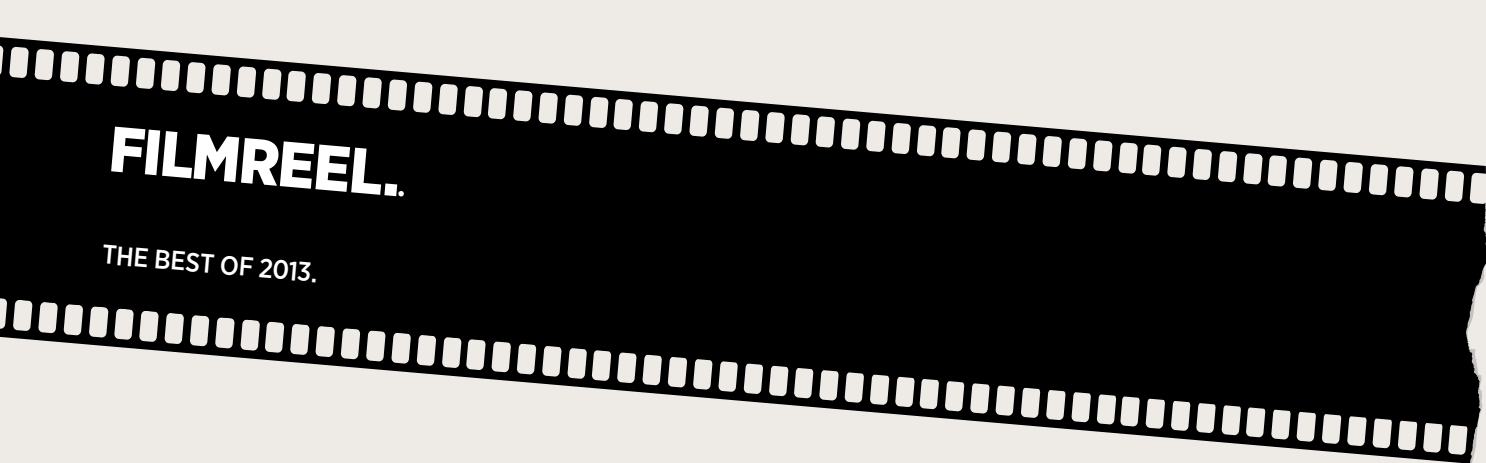
Nico’s beautiful arrangements have always been recorded at a totally separate time and without me present (he doesn’t even play me what he’s going to do before recording!). So my role in the studio was not different here, because it is always me plus a few other people building the basic tracks. But yes there was a difference. Knowing that what we were recording that week would be all that was on the album made us more focused to create the whole album right there, instead of just putting stuff down and waiting to see how it would develop.

I haven’t seen you perform, but from what I’ve seen online you seem to enjoy keeping the audience on their toes. Are you aware of wanting to do something different from the standard singer songwriter format when playing live?

Performing, especially when you are on tour, is a very strange intersection of risk, comfort, fear, and boredom. Anything I do on stage is a response to the fundamental oddness of standing in front of a group of people every night and watching them stare at you.

samamidon.com





hindsight (noun) / haɪnd.sait / the ability to understand an event or situation only after it has happened

Our rugged track record would define it more along the lines of “a device commonly used to validate the appreciation of art in retrospect”.

It’s been pointed out that Filmreel very much reflects my posture as a filmmaker. If the ability to retain introspection whilst looking mostly ahead is to be found within that, I’m forced to say guilty as charged. Our previous issues this year included a review of Django Unchained in elliptical parallel with my personal Angolan travelogue, after all.

For this last instalment of Filmreel 2013, we invited two very distinct writers to pick their best film of the year. The choices took us by surprise. Both are rooted in a culture where the pursuit of beauty appears to be everything. Yet in this digital age of fleeting “masterpieces” – gone as soon as the news feed of a given social network refreshes – the sobriety of message and the relevance of their fundamental questions are most welcome. Over to you, Kesav and Pintos...

JOÃO PAULO SIMÕES.

THE BEST OFFER.

DIR. GIUSEPPE TORNATORE.
REVIEWER – RAJ KESAV.

Italian auteur Giuseppe Tornatore (of **Cinema Paradiso** fame) makes his foray into English language cinema with the eagerly anticipated **La Migliore Offerta** (The Best Offer), a romantic mystery drama centred around Virgil, an old and established art auctioneer and Claire, his latest object of fascination, a young agoraphobic heiress to an art collection.

Through his uncanny ability to identify and evaluate art, Virgil has become the most sought-after among art auctioneers, a recognition he had also used to squirrel away and build a sizeable collection of his own in secret. His collection of exclusively female portraits from different periods are also the only women Virgil ever knew or cared about, until Claire.

What begins as a plausible May-December romance changes focus intermittently, enabling Tornatore to delve deep into the nature of art, passion and love.

Central to the theme is the connection between an authentic and forged work of art, and how even the most determined of forgers would inadvertently reveal something ‘authentic’ about themselves in the works they replicate. The question Tornatore poses is not only whether forged works should also be considered art, but also whether it even matters.

This acts as the cog that enables various connected plot devices to function, such as the discovery and restoration of a medieval automaton – as the disparate pieces fall into place and the contraption takes shape, ready to function, so will Virgil and Claire begin to connect and experience human relationships they had avoided so far. The film reaches its poetic conclusion in a restaurant, with Virgil sitting at a table surrounded by wheels and cogs in perpetual movement.

Tornatore has constructed an intricate masterpiece of a film to remind viewers of his country’s cinema pedigree, from neorealism and commedia al’italiana to the Italian crime fiction genre. The exquisite cinematography and production design is complimented by a haunting music score by the legendary Ennio Morricone.

Geoffrey Rush gives yet another Oscar-worthy performance, perhaps even his best, as the unscrupulous protagonist. The only discordant note in the film might be the English dialogues, which appear to have been translated almost word-for-word from Italian, due to which some common Italian expressions might fly past an English audience. Nevertheless, it is a truly magnificent film that reaches artistic heights very rarely seen in cinema.

THE GREAT BEAUTY.

DIR. PAOLO SORRENTINO.
REVIEWER – ANNA PINTUS.

As **Cinema Paradiso** is a celebration of the cinematic form, so is **La Grande Bellezza** (The Great Beauty) a representation of the visual richness and depth that the filmic form is able to evoke.

Whilst Rome is championed as a city of great beauty, it is conversely exposed as a vacuous space, populated with the lonely and lost. Moments of real beauty come from the hidden, the cleverly concealed. In a film of startling contrasts, director Paolo Sorrentino forces us to pause and meditate on the reality behind supposed ‘beauty’ and how life can blind us to this truth.

Protagonist Jep is an ageing writer, questioning the validity of his life as he spends his nights engulfed in the carnivalesque. The parties that sweep across the city glimmer, full of colour and infectious Euro pop, but on closer inspection the candid camera moves to expose the ageing revellers in an unflattering fashion. This image is set against the great historic beauty of the Colosseum, only a stone’s throw away. The camera work is exquisite as it moves around the angles of some of the world’s most famous architecture. It is not the writer but the camera that creates a love letter to Rome, using true beauty to frame and expose the fakery of modern culture. Modernity becomes the ridiculous, as naked women run into brick walls whilst shouting about artistic integrity.

Spending decades in suspended animation, Jep struggles to reach the memory of his lost love. The movement of the sea is the image he returns to to recall his youth, a period of change and possibility. But his memory is unfinished, unsatisfactory. Unlike the vast and open sea, there is little movement in Jep’s existence.

The film’s most powerful image comes towards its conclusion. Jep visits an outdoor exhibition, a series of photographs of the same man from infancy to adulthood. There he finds beauty in progression, in the process of living, and questions what will represent him at the end of his life. A novel he wrote when he was only 20? “I am nobody,” rings out as the film draws to a dissatisfied close.

La Grande Bellezza considers the resilience and relevance of history – a comparison between the old and the new, an examination of what it is to live and, most importantly, a celebration of the rich beauty that surrounds us, if only we take a second to look.



La Grande Bellezza



La Migliore Offerta



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*Student discounts available

FACILITIES

WaveLab - Digital Media Centre (computer suite with the latest Adobe software, 3d printer, full size 8ft x 4ft CNC router), photography studio (equipment, art digitisation), event equipment and more.

For information/viewing contact
01143 489 421 or info@cadsonline.co.uk

www.cads-online.co.uk
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Studio 5.1, 7 Smithfield, Shalesmoor, Sheffield, S3 7AR
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www.jazzatthelascar.com

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January 22nd, 2014 Mainwaring / Bourne / Bardon / Hendrickx

Mercury Prize nominee and MOBO prize winning saxophonist / composer James Mainwaring (Roller Trio), internationally renowned improvising pianist Matthew Bourne, plus Mick Bardon (bass), Joost Hendrickx (drums). An energetic and engaging mix of jazz, groove and the avant-garde.

February 19th, 2014 Let Spin

An all-star line-up with Ruth Goller (from Acoustic Ladyland) on bass, Moss Freed (from Moss Project) on guitar, Finlay Panter (from the Beats and Pieces Big Band) on drums, and Chris Williams (Led Bib) on sax. Dark, brooding grooves, upbeat quirky riffs, allied to accessible folk-like melodies.

April 9th, 2014 Aubin and Sunniva, with Neil Yates

Performing music with roots in Swedish, Celtic, American folk music as well as contemporary jazz, Swedish singer Sunniva Brynnel's beautiful voice combines sinuously with Aubin's original and delicate guitar. The mellifluous trumpet of Neil Yates will add an extra dimension to this pure and passionate music.

Advance tickets: available at Porter Brook Gallery (Sheffield Music Shop)

Venue: The Lescar, 303 Sharrow Vale Rd, Sheffield, S11 8ZF

Contact: Jez Matthews

lescarjazz@gmail.com - 07740 201939



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THE CLOSED SHOP & THE THREE TUNS.

BLUEBEEBREWERY.CO.UK

Sheffield's status as a city of near unparalleled choice and quality of both home-grown ales and excellent hostelrys has been further cemented of late, with the reopening of first one, then more recently two of the region's oldest and most celebrated public houses.

The team behind both the ever-innovative Blue Bee Brewery and the superb Rutland Arms (or the 'Rutty' to us regulars) have been busy, lovingly restoring, reinvigorating and – to a degree – reinventing first the Closed Shop pub in Crookesmoor, then turning their attention to that once great bridge between the town centre and Kelham Island, The Three Tuns.

Both of these iconic 18th century establishments have long been held in high esteem for their character and charm, so when Andy revealed to us that they would soon both be under his fine stewardship we were naturally delighted. Bringing his fantastic standards of beer keeping and service, to which we have grown accustomed at the flagship Rutty, these two uniquely individual pubs are now destined for greatness, having endured mixed fortunes in the recent years of recession, rent hikes and soaring beer duty.

The Closed Shop can be found just up the road from Sheffield's premier purveyors of independent and rare beers, wines and spirits, The Dram Shop. Everybody needs good neighbours, as they say. With a lovely beer garden and two discreetly situated big screens for the sport, this pub sets a great precedent as a proper boozier where you can get a quality pint and watch the footy. Landlords everywhere, take note.

The Three Tuns has been a licensed public house since the early 1700s, and is rumoured to be the most haunted building in Sheffield, as featured on annual Halloween tours of the city. Suffice it to say that as long as this lot continue to buck the worrying trend of pub closures by restoring gems like this, Sheffield will continue to thrive as the Ale City.

WARP FILMS10 BOOK & DVD SET.

OUT NOW.
WARPFILMS10.COM

This year Sheffield's own Warp Films is celebrating its tenth anniversary. One of the most successful and highly acclaimed independent film production companies of recent years, they have presided over the creation of a back catalogue of stunning proportions, from the brutal (**Dead Man's Shoes, Kill List**) and the bizarre (**Berberian Sound Studio**) to the hilariously insightful (**Four Lions, Submarine**) and the outright comic (**Le Donk & Scor-zay-zee**).

To celebrate this decade milestone, Warp Films have released a deluxe book and DVD set detailing some of their achievements to date. The hardback book is luxuriously bound, with over 200 pages of full-colour behind-the-scenes photos, unreleased archive material, an exclusive interview with Mark Herbert of Warp Films and Steve Beckett of Warp Records, and a foreword by Chris Hewitt of Empire Magazine. A three-panel DVD book sports new and exclusive on-body artwork and contains ten DVDs of key Warp feature films: **Dead Man's Shoes, This is England, All Tomorrow's Parties, Le Donk & Scor-zay-zee, Bunny and the Bull, Four Lions, Submarine, Tyrannosaur, Kill List** and **Snowtown**. The first 1,000 copies are also numbered and signed by Mark Herbert, and the whole lot is packaged in a silkscreen-printed two-colour slipcase.

There will only be one production run, so once they're gone, they're gone. Priced at £95, or £80 as a special pre-order if you're quick, this one is well worth considering as a Christmas gift for the film buff in your life.

The good news is that we have one copy to give away this month.

To be in with a chance of winning what is without a doubt the best prize we have ever had the honour of giving away, **just email win@nowthenmagazine.com with 'Warp Films10' in the subject line, cross your fingers and hope for the best.** We will pick a random winner on Monday 16th December. Good luck.

In the meantime, take a look at the Warp Films site for preview photos of this lovely item, salivate in anticipation and add it to your wish list sharpish.

FAVOURITES.

OUR PICK OF THE BUNCH.

SHARROW MARROW.

268 SHARROW VALE RD.
0114 267 0133.

Exciting news for connoisseurs of fine fruit and veg everywhere – the astounding Sharrow Marrow has moved to larger premises just a hop and a skip from its original location on Sharrow Vale Road. Having taken on a space once used as a sign makers, Nikki and her team have transformed it to great effect. As well as perhaps the best selections of fresh produce in all the land, they now boast a homely cafe, serving everything from posh coffees to hearty winter warmers.

The whole team have poured their heart and soul into this place, and it's abundantly apparent as you walk in the door. We recommend you visit for yourselves and see if you don't leave with at least an armful more than you went in with.

PAPA COSTA.

22 HICKMOTT ROAD.
0114 4384721 / OPEN 4-10PM DAILY.

New to Sharrow Vale this month is Papa Costa's independent takeaway, located on Hickmott Road, just round the corner from the main stretch towards Ecclesall Road. In partnership with the legendary Two Steps Fisheries, Papa Costa will be serving a variety of quality pizzas, burgers, kebabs and Halal chicken dishes, as well as other assorted goodies.

This place is exceptionally good value for money as the business starts up. We strongly recommend you take advantage of their delivery service over the upcoming cold winter evenings. Their special offer at the moment is the classic buy any pizza and get one free – a bargain and an opportunity not to be missed. Enjoy!

ELECTRONIC CIGARETTE WORLD.

ELECTRONICCIGARETTEWORLD.CO.UK

A year ago the sight of someone with an electronic cigarette was a rare thing. Fast forward twelve months and there are an ever-increasing number of 'vapers' propagating this healthier, more affordable tobacco alternative. Electronic Cigarette World is a local, up-and-coming company helping people make the switch. Their latest outlet is placed in the New Moor Market building, adding to the flagship store in Woodseats and the concession available in Spaceman on West Street.

ECW prides itself on high-quality products, in-depth knowledge and customer service, stocking fully tested and regulated products including a wide range of UK tested e-liquids. With upcoming specials, loyalty schemes and student discounts, now is a good time to pay these folks a visit and see why so many people have embraced the world of vaping.

GOLDEN HARVEST

127-129 DEVONSHIRE ST.
0114 249 1311 / 10-6PM, 11-5PM SUNDAYS.

Golden Harvest have been long-time supporters of Now Then, appearing in our very first edition some five years ago with their distinctive Phlegm Comic designed advert, so this month we thought we'd jot a few words of praise for this Sheffield institution of independent trade.

Located in the Forum, Golden Harvest have got some bargains for you this Christmas. In particular check out their increased range of ganja related t-shirts, all just £15, or for your NYE festivities why not try out their fully stocked ranges of NPSs. For the layman that's novel psychoactive substances. Be sure to read the label carefully and seek advice from a member of staff before purchase.

QUICK MOVES.

SHEFFIELDQUICKMOVES.CO.UK
07830 046799.

Over the course of the last few months, we have been working with this local father and son team here at Now Then. So much have they impressed with their reliability, flexibility and all-round work ethic that we are happy to report that Peter Hardy of Quick Moves is now the principal distributor of the very magazine you hold in your hands today.

When he's not touring South Yorkshire delivering this here publication, he and his son Chris are available at very competitive rates for any scale of job, from an awkward sofa going just around the corner to full house moves. The lads are Sheffield born and bred, know the city inside out and always have a smile whilst they work. We can't recommend their service highly enough.

DR MORTON'S BEER.

ABBEYDALEBREWERY.CO.UK

Each month Abbeydale brewery releases a special beer under the name of Dr Morton's. These beers are widely regarded as some of the best, hoptastic tipples you can find in all the hilly lands of Sheffield. While the taste of the beer is renowned, so too are the wry anecdotal descriptions to be found on each Dr Morton beer clip.

This Christmas there are three Dr Morton's ales – Paranoid Snowman, Christmas Hamster and Christmas Cheer. For us, the latter brought forth the most laughter with the following description: "This is basically our standard all-year round damp proofing compound but we have crossed that all out and wrote 'Christmas' on it so you can enjoy it more. If you don't drink it, a penguin dies." Enjoy saving wildlife responsibly this Christmas.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



DROP-IN SUPPORT.

Archer Project.

Day centre for the homeless and vulnerable. Crisis support to cover basic needs, medical support, skills-based and leisure activities, move-on opportunities.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment.

Unit 5, Sipelia Works, Cadman Street, S4 7ZG
0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support.

524 Queen's Road, S2 4DT
0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues.

Victoria Hall, Norfolk Street, S1 2JB
0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare.

Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH
0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

Homeless and Rootless at Christmas (HARC).

Safe and warm day shelter, open to all homeless and rootless vulnerable people between Christmas Eve and New Year's Day, 9.30-7. Sheffield Cathedral, Church Street, S1 1HA

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD
0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ
Sexual Health Drop-In & Youth Clinic - 0114 305 4000
Mulberry Practice for Asylum Seekers - 0114 305 4050

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem.

Howden House, 1 Union Street, S1 2SH
0114 273 5142 (Mon-Fri, 8:30am-5:30pm)
0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills.

13-17 St Barnabas Road, S2 4TF
0114 258 9829 (emergency, 24 hours, 7 days)
0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s.

44 Sidney Street, S1 4RH
0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs.

143-145 Fitzwilliam Street, S1 4JP
0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s.

92a Arundel St, S1 4RE
0114 272 1481 (Mon-Fri 9-5, Thurs 9-8,
Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

NHS Direct - 0845 46 47

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DANIEL WHITEHOUSE

FRIDAY 13TH DECEMBER ▶ CATHEDRAL

LINDI ORTEGA

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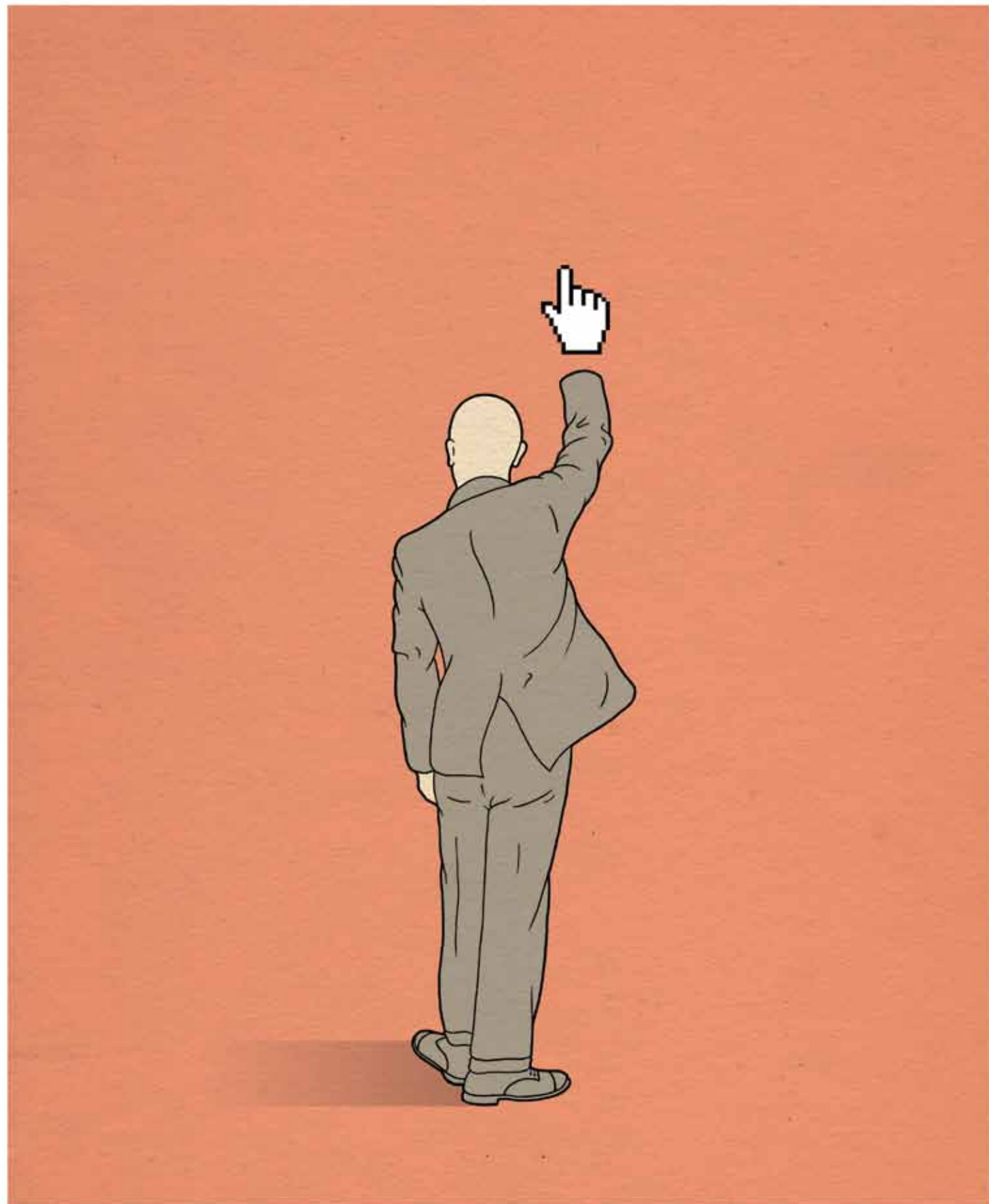
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